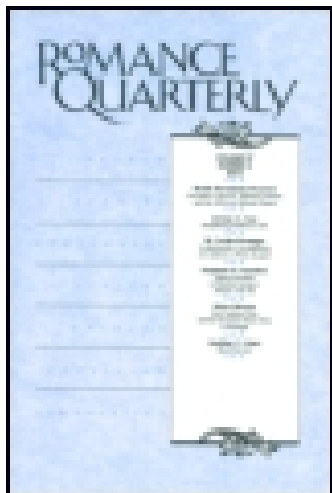




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## Color Imagery in Abraham Valdelomar's Prose Fiction

Myrna Goldman

Abraham Valdelomar (1888-1919) spent his youth in several small Peruvian coastal villages.<sup>1</sup> Later, he studied in Lima, becoming active in journalism and politics at the University of San Marcos. In 1909, Valdelomar published his first poems and became recognized for his sketches and caricatures. A few years later, the young man received the post of secretary of the Peruvian legation in Italy and embarked on a journey to Rome with short visits to New York and Paris on the way. In 1914, political developments forced Valdelomar to return to Peru. He then emerged as a well-known and somewhat eccentric literary figure in Lima, editing a short-lived literary magazine called *Colónida*, around which a whole group of writers gathered. The following years (1914-1919) were his most active; many journal articles were published along with a major collection of short stories, *El caballero Carmelo* (1918). In the last years of his life, Valdelomar's political interest was reborn. He embarked on a lecture tour around the country to bring more culture to the common people of Peru and to inspire political awareness and patriotism. A tragic accident caused the young man's death in 1919, abruptly cutting off a literary production that spanned several genres and the main literary trends of his time.

The literary works of Abraham Valdelomar incorporated influences of both Modernism and Post-Modernism since they were written in the transitional period between the two movements.<sup>2</sup> In Peru, the Modernist movement came later than in other Spanish American countries. The "costumbrismo" of Ricardo Palma's *Tradiciones peruanas* and the Naturalism of Clorinda Matto de Turner's works influenced the movement in the late nineteenth century. Because of the late appearance of Modernism, Romantic elements prevailed in the movement, and decadent tendencies were less marked than in other countries. Modernism in Peru, then, blended more naturally into Post-Modernism than it did in other countries.

With the second decade of the twentieth century came a reaction against the excesses of Modernism. Nevertheless, Post-Modernism incorporated the rich language and brilliant imagery of Modernism while returning to a simplicity and a sincerity of expression. In Peru, thematic changes were of major importance: local and provincial settings replaced the exotic or cosmopolitan

backgrounds of early Modernism, and everyday life was depicted. Intuition served as an impetus for artistic creation in contrast to the more formal literary consciousness of the Modernists. In the Peruvian short story, a regionalist trend manifested itself in the second and third decades of the twentieth century. Abraham Valdelomar, along with two of his contemporaries Ventura García Calderón (1886-1959) and Enrique López Albújar (1872-1966) exemplified the beginning of this regionalist tendency.

Valdelomar's prose presented a unique syncretic blending of the various movements present in Peru during the early twentieth century. He rejected trite and rhetorical prose and refused to be forced into traditional molds. He broadened the horizons of Peruvian literature, guiding it towards universality while starting a movement towards regionalism. Along with an artistic cosmopolitanism, Valdelomar added lyricism to scenes of everyday life and to native settings. Thus, he indicated a path for the literature that was to follow.

Impressionism, a movement present in both literature and art in the late nineteenth and early twentieth centuries, contributed to both Modernism and Post-Modernism. The fascination with the immediate capturing of lavish sensorial effects influenced the earlier literary movement, and the thematic concerns such as nature and everyday life became a part of Post-Modernism. Impressionism seen as an element in Abraham Valdelomar's style is important in understanding his use of color imagery.

Before examining Impressionism as a trait of Abraham Valdelomar's prose, it will be necessary to discuss briefly the nature of this artistic phenomenon.<sup>3</sup> In late nineteenth century France, painters began to take inspiration from nature, concerned themselves with color and light reflections, and rejected academic rules. Artists achieved form without line, using decisive brush strokes of color. Impressionists often painted in the outdoors in order to capture the full effects of sunlight in nature. This emphasis on light as a dominant aspect of painting produced a new vision of color. The Impressionists were aware that there was no such thing as color actually belonging to an object; the light reflected on it often made it appear a certain color. Therefore, they wanted to express bright tones and pure colors; color was put down directly on the white canvas instead of starting with a brown wash. The paintings, then, did not have the somber tones of earlier works. Light was to be broken down into the various colors of the spectrum; color would be mixed optically instead of on the palette. Seurat carried the Impressionist concept to its fullest, employing minute dots of pure color set next to each other in order to accomplish this optical mixture. The Impressionists' use of color created a note of vibration in their paintings, often suggesting the movement of sunlight.

The themes and subject matter chosen by the Impressionists reflected their aesthetic ideals and their vision of reality. They did not pretend to recreate the reality of nature; they used light as an element to interpret it. A precise drawing would hamper the impression of the whole and destroy the effects

which they hoped to create. In addition to seascapes and landscapes, the Impressionists portrayed scenes of contemporary life. Degas often drew sketches from the circus or from the ballet. An interest in middle class life was also evident in some paintings by Monet and Renoir of outdoor cafés, dances, and boating parties.

The Impressionists formed a part of the general cultural and philosophical atmosphere of their times. Painters established relationships with the writers who were their contemporaries. The poet Jules Laforgue wrote essays on Impressionist painting and attempted to achieve a parallel use of their discoveries in his literary works. Conversely, many of Degas' themes came from his readings of such authors as the Goncourts, De Maupassant, and Flaubert. The Symbolist poet Mallarmé also had a personal acquaintance with many Impressionists. Mallarmé translated Poe's famous poem "The Raven" into French, and this key work of the Symbolist movement was illustrated by Manet, using all of the innovations of the Impressionist movement. This relationship of art and literature fits into the movement of anti-materialism which characterized the end of the nineteenth century. Bergson's concepts of subjective time, the mystery of reality, and the importance of intuition prevailed. Although taking some inspiration from Realism, the Impressionists rejected its objectivity and intellectuality. Their concern was to transmit a dynamic and nebulous universe through sensations: "As against realist intellectualism, we have the sensual delights of the Impressionist. And the unity of the impressionist style arises from a like exercise of the intuitive faculties, from a like emotional response to visual sensations, devoid of any theoretical principle."<sup>4</sup>

Several key concepts of Impressionism, especially those relating to light and color, were adapted to literature.<sup>5</sup> The fluidity of reality was transmitted in art and literature by suggestion. The painters depicted an individual's perception of external reality; literature, in addition, was able to show his internal reactions. Writers and artists emptied the concrete object of all autonomous existence; it was the artist's vision of it which gave it reality since his subjective impressions were the only reality he knew. A real object acted only as a stimulus to produce a sensation. The concept of fixing an instant in time also applied to both art and literature. In their descriptive prose, writers tried to achieve a fluidity in order to express with nuances the ephemeral nature of the instant. A flash perception of an outstanding aspect of reality was presented. Literary artists tried to fix the ephemeral in sensory images. Life was conceived as a series of fleeting impressions, and literature was called upon to express the experience of life.

Although literature appeals to all of the senses, the visual image was a central aspect of the Impressionist contribution. Writers often included descriptive passages depicting landscapes which were highly reminiscent of Impressionist paintings. Certain ways of referring to color paralleled the methods of the Impressionist painters. Authors often nominalized a color rather than using it as an adjective, thus giving precedence to the color over the object just

as in an Impressionist painting.<sup>6</sup> This focus on color reproduced the sequence of events in the observer's mind as the sense impressions reached his eye. In painting, as in literature, the actual act of seeing was depicted—the observer was struck by a color contrast or a light effect first, and only then were details noted.

Although a variety of meanings have been attached to the term "impressionist language," it is most useful to see Impressionism as one specific facet of poetic expression: "Estilo impresionista es una determinada *conjunción* de elementos idiomáticos al servicio de una determinada modalidad artística."<sup>7</sup> As the painter does, the writer tries to express his first impressions as they were received by his senses. The nature of language, however, does not permit him the immediacy of the plastic arts, so that previous experiences or memories do come into play in literature. Emotions are often evoked by the sensorial experiences of the Impressionist, and since he is creating poetic language, he does not make direct statements about his emotions; rather, he implies them by the images that he creates. The senses always predominate, and the transmission of a relatively immediate perception or one which includes the Impressionist vagueness, focus on color, and emphasis on the fleeting moment is central.

Abraham Valdelomar was subject to the influences of both Modernism and Post-Modernism because of the successive dominance of each during the years in which he wrote. And, although some of his works showed more characteristics of Modernism while others fell more clearly into Post-Modernism, he never actually broke with the earlier movement. Impressionism as a part of both movements and as a facet of Valdelomar's style, is central to an analysis of his works. Color imagery was of great importance in the Peruvian's prose, and he was called "el primer paisajista de la costa."<sup>8</sup> Having been an artist himself, Valdelomar was particularly interested in painting. This influence of the plastic arts was clear: ". . . lo característico de Valdelomar es la ternura, el primor descriptivo. No puede negar su genuina afición a la plástica, como pintor y dibujante. Desde luego transfiere al lenguaje las cualidades propias del pintor."<sup>9</sup> Through the use of impressionistic language, Valdelomar added poetic depth to the color imagery in his works.

Impressionist painters used bright shades and pure tones, making color dominant over form. Impressionist literature also focused on color. Valdelomar's particular concern with this element was shown in the words of two of his characters. The narrator of the novelette *La ciudad de los tísicos* expresses a symbolic concept of color: "Decididamente tenemos una fibra especial, un sentido determinado para la luz de los astros, un sentimiento para cada tonalidad de ellos. Bien sabe usted que el rojo provoca la ira; el azul provoca el reposo; el amarillo, el temor; el negro, el misterio" (CM, p. 37).<sup>10</sup> Color, then, appeals to man's emotions or perhaps even causes them. The title character of "El alfarero" expresses another facet of an artist's reaction to color: ". . . me

faltaban colores, los colores no me dan la idea de lo que yo tengo en el alma" ("Alf," p. 9). For the artist, color must be able to communicate an internal state. The literary artist also felt the need for expressive color which would transmit to the reader an emotion in addition to a visual effect. This expansion of the visual image was often found in Valdelomar's prose fiction.

The color of the sky was an important part of Impressionist landscapes. In Valdelomar's works, descriptions of the sky at sunset are particularly striking. One description is found at the end of the circus story "El vuelo de los cóndores" as the ship departs with the young star Miss Orquídea aboard: ". . . el vapor que manchaba con su cabellera de humo el cielo sangriento del crepúsculo" ("V," p. 176). The setting sun has made the sky an intense red as is common in Impressionist paintings, and it provides the background contrast for the dark smoke of the ship. The description forms part of the bitter-sweet melancholy which surrounds the departure of the narrator's friend, the young girl made invalid by her accident during the circus performance. At the beginning of the story "El pastor y el rebaño de nieve," the Inca and his brother watch the sunset: ". . . miraban descender el Sol sobre la mar lejana . . . El cielo se vestía de un color rojo encendido que ardía sobre el mar" ("P," p. 97). The change is gradual, expressed by the imperfect tense, and the description makes the sky vivid as it appears to dress itself in a vibrant redness. The image of burning color is communicated by both the adjective "encendido" and the verb "ardía," making the color impression dominant. A dramatic atmosphere is established which leads us into the events in the story.

The color of the sea or other bodies of water was seen, in Impressionist paintings, as a result of the effect of the sun on the water. Similarly, Valdelomar captures these visual effects in his prose. A descriptive passage in the novelette *La ciudad muerta* tells of the end of the day: "La tarde había terminado y apenas quedaba sobre el mar un poco de la sangre del Sol" (CM, p. 33). Instead of mentioning the color by name, the vivid effect of the sunset on the sea is communicated by the trace of its "blood" which is left there. In the same way, the image of the sea at twilight given in "La paraca" makes the color clear without specifically naming it: "El mar tornóse bajo el crepúsculo como de sangre . . ." ("LP," p. 133). The preterite tense makes the acquisition of the color very abrupt in contrast to the gradual change depicted in the novelette. Another contrast with the earlier image is found in the description of the entire sea as if filled with blood instead of just a trace. The latter image gains in both visual and emotional intensity due to the phrase "como de sangre" and in the context of the boats going out to look for three brothers missing in the sea. The first image, however, is tinged with melancholy in the story of a hidden city whose discovery has caused many deaths.

Elements of nature, such as seaweed and flowers, also become part of Valdelomar's color imagery. The dominant plasticity of the visual image is evident in the description of seaweed by the title character of "El hipocampo de

oro," a fantastic tale: ". . . los bosques de yuyos cuyas hojas son como el cristal de mil colores" ("H," p. 204). Although a specific color is not mentioned, the image centers on crystal which catches the reflections of light, creating a vast array of tones and fitting into the luxuriant fairy tale atmosphere of the seahorse's palace. Seaweed is also described by the narrator in "Los ojos de Judas," one of the "cuentos criollos": ". . . yuyos que eran cintas multicolores y transparentes como vidrios ahumados . . ." ("O," p. 150). Once again, a variety of colors is implied by the adjective "multicolores" and a description of the bands of seaweed as "transparentes como vidrios ahumados." The description is included in the narrator's recollections of the beautiful seashore. Flowers are also often mentioned in order to emphasize a lovely variety of colors as in "Yerba santa": ". . . crecían en los cercos, en medio de los maizales, campanillas moradas y azules y blancas . . ." ("YS," p. 131). The yellow of the corn is not named but implied, and the enumeration of the three colors connected by the co-ordinating conjunction gives the visual impression of dabs of color, similar to the depiction of flowers in Impressionist paintings. The passage forms part of the narrator's memories of pleasant childhood visits to the village of Ica for Holy Week.

Snowy landscapes were found in Impressionist paintings, and one appears in Valdelomar's prose in the novelette *La ciudad de los tísicos*: "La tierra se viste de un blanco sepulcral" (CT, p. 29). The white color is nominalized and modified by an adjective which gives an impression of silence, solemnity, and frigidity, fitting into the melancholy mood of the city of dying people. The verb gives an animate quality to the landscape which appears to dress itself. A more detailed description of the effects of the snow on the surroundings is also found: "Primero el gris oscuro, después el plomo, el plata, el blanco lechoso, el blanco mármol, la nieve. Todo se ha tornado blanco, blanco, blanco" (CT, p. 29). Although the colors described are not those usually employed by the Impressionists, they dominate the scene and lead to the end of the passage in which the totality of whiteness is clear because of the repetition of the word "blanco."

Color is also used in images related to the household and to special events. In "El caballero Carmelo," the "cuento criollo" which is Valdelomar's best-known story, colors of the yard animals are described: "Y las palomas, con sus alas de abanico, eran la nota blanca . . ." ("CC," p. 140). The color is given dominance by the use of the phrase "nota blanca" which evokes the picture of a splash of white as in an Impressionist painting. A description of foods found at the circus helps to convey the atmosphere of this event: ". . . había mesitas . . . donde en floreados vasos . . . estaba la espumosa blanca chicha de maní, . . . la amarilla de garbanzos . . . el rojo de los camarones, el morado de las aceitunas . . ." ("V," p. 171). The first color is intensified by being paired with another adjective "espumosa," which gives it a sense of texture and movement. Its placement in front of the noun also makes it

prominent. The other colors named are nominalized, giving them more importance than the objects they characterize. The color image adds to the vibrancy of the event experienced because of the variety of tones and the manner in which they are depicted.

Colors are also used in descriptions of groups of people. The "yankee" story entitled "El círculo de la muerte" tells of a scheme by two American entrepreneurs to make money by staging a spectacle in which suicides can be viewed by the public in a large arena. The narrator describes the viewing stands: "Los tablados rebosantes tenían el aspecto móvil y policromo de un cinema en colores. El blanco de los cuellos, las pecheras y los sombreros de paja daban al conjunto, ambiente de frágil movilidad" ("CLM," p. 162). The adjective "rebotante" implies a sensation of motion. There is also a hint of color and movement in the comparison of the stands to a "cinema en colores." Although the crowd is not described in detail, its presence is transmitted. The white color is dominant in the second sentence because it is nominalized. It also adds to the movement in the scene, which is characterized as "frágil," implying a delicacy because of the colors involved. What would normally be a pleasant scene becomes grotesque because it describes the suicide ring, an enterprise which makes a profit from the despair of human beings.

In several of the Incan tales of *Los hijos del sol*, groups of people are described with images of color. In "Chaymanta huayñuy," the nobles are on their way to the ceremony of sacrifices: "Fue un desfile luminoso de colores, de piedras, de armas, de trajes y de plumas . . ." ("CH," p. 81). The pomp and splendor of the ceremony are emphasized in the visual image. Instead of focusing on each person separately, an overall view is presented as the colors merge with the lights and the resplendent costumes. In another Incan story, color is also portrayed as an amorphous mass. The crowd of people praying is described: "Surgían del conjunto policromo las nobles e inquietas cabezas de los llamas" ("HA," p. 51). The only detail noted is the contrast of the white llamas with the varied colors of the crowd. Therefore, the colors become dominant over the human figures. Earlier in the same story, one of the wise men tells of the legendary founding of the Incan empire and begins by describing the Incan people as they are at the present time: ". . . con sus vestidos suaves orlados de oro, en cuyas unjos ríe el color y brilla la luz . . ." ("HA," p. 41). Color and light are animated by the verbs "reír" and "brillar" which demonstrate the luxuriant splendor of the people's garments. The bright colors prevail in the image rather than any specific human figures. At the end of the story, the entire tribe gathers at sunrise to witness the arrival of their leader: ". . . apareció la tribu entera de los Incas inmigrantes, pueblo multicolor en que el oro, las plumas raras, las joyas magníficas y las armas poderosas resplandecían como en un incendio magnífico" ("HA," p. 63). Aside from the adjective "multicolor," a variety of hues is implied in the reference to feathers, jewels, and arms. The comparison of the shining of their cos-

tumes under the sun to a bonfire intensifies the vibrancy. The dramatic importance of the event is underscored by the description of the brilliant mass of people.

In some cases, color images characterize one character in a story. For example, the mysterious woman who is a central figure in *La ciudad de los ísicos* is described with a focus on color. Abel, the author of the letters which comprise the main part of the narrative, relates the outcome of his vain attempt to see this woman who is the mistress of one of the tubercular patients. He catches only a glimpse as she leaves the town: ". . . creí ver una cara y un busto envuelto en gasas y telas negras" (CT, p. 48). The indistinct nature of the vision coupled with the effect of the black veils and clothing gives the woman an air of mystery. The emphasis is on color and mass rather than detail. At the end of the novel, when the narrator finally speaks to the woman, his vision of her again centers on the color black: ". . . ahora sin sombrero, sus ojos de unas sombras enormes y de una mirada de miel. Ojos negros, negrísimos, entre sus cejas arqueadas y su piel de melocotón maduro, era lo único que veía proque sus telas y las sombras se fundían" (CT, p. 64). An enigmatic air still surrounds the woman. The description of her facial expression brings in a gustatory element with "miel" which gives an impression of sweetness and fluidity. Her skin is compared to a ripe peach, emphasizing its texture. Creating a sense of vagueness, her black clothes blend with the shadows of the room. Thus, her body is an indistinct part of the mass of darkness. The black eyes become the center of the image because of the phrase "negros, negrísimos" and because they become all that is visible in the figure of the woman. The color black, then, adds to the dramatic impact of the image. At the end of the novel, when the woman reveals that she is the mistress of the tubercular Liniers, the narrator gives his impression of her once again: "Tenía un color rosado intenso en los carrillos, sus manitas de cera temblaban, su movimiento desparramó el perfume de su cuerpo que me envolvió como una nube" (CT, p. 66). The woman's emotional state, as the result of her revelation, is seen in her cheeks and in the nervous trembling of her hands. The red of her cheeks contrasts with the white waxiness of her delicate hands. Color imagery related to a central character in the novelette transmits her emotional importance through sensations.

The color white plays an important role in the descriptions of several female characters. The heroine of "El hipocampo de oro" is presented in sensorial terms which complement the general atmosphere of the story: "Blanca era su piel como la leche oleosa de los cocos verdes, más con ser armoniosa como una ola antes de reventar, se notaba en la señora Glicina una belleza en camino, una perfeccion en proceso, algo que parecía que iba a congelarse en una belleza concreta" ("H," p. 202). The syntax of the first phrase, with the adjective "blanca" coming first, puts a focus on the color. The notion of smoothness of the woman's skin and color, once again, is seen in the phrase "leche oleosa." The phrase "con ser armoniosa como una ola antes de reven-

tar" employs synesthesia, combining an auditory sensation with a kinetic one. It also communicates a feeling of vitality—a sense of contained energy ready to burst forth as in the wave. Finally, the notion of Glicina's beauty as "una belleza en camino" also contains the idea of a lack of outlines, and a warmth and vigor that comes from the vital process of artistic creation. The dominant whiteness, then, is expanded to encompass an impressionistic sense of beauty as part of a vibrant universe.

In "Los ojos de Judas" whiteness is constantly associated with the mysterious woman who finally kills herself. The narrator first sees the woman as he is about to fall asleep on the beach, and when he awakens, he remembers: ". . . la desconocida, que tenía un vestido blanco . . ." ("O," p. 155). The next day the narrator returns to the beach, hoping to see the enigmatic figure: "No tardó en aparecer la silueta blanca. Sentí un violento golpe en el corazón y un indecible temor. Y sin embargo tenía una simpatía por la desconocida que vestida de blanco se acercaba" ("O," p. 156). It is the whiteness, and not any other detail, which is important to the boy. His reaction of fear mixed with sympathy is part of the troubled mood of the story and contains an implication about the woman's deed—informing on her husband—which drives her to suicide. On the day of the burning of Judas, the narrator sees the woman who is now his friend at the plaza where the effigy of Judas stands: "Estaba pálida y me pareció enferma. Sobre su vestido blanco y bajo el sombrero alón, su rostro tenía una palidez de marfil. ¡Era tan blanca! Sus facciones afiladas parecían no tener sangre . . ." ("O," p. 158). The image focuses both on the whiteness of her clothes and most importantly, her face, which reflects the terror and guilt that the Judas figure evokes. The image of paleness and illness contains a foreshadowing of the woman's eventual suicide. Whiteness is intensified by its connection to palidity, marble, and a lack of blood. The exclamation "¡Era tan blanca!" reinforces the dramatic effect of the woman's whiteness which causes the narrator's sympathy. Later in the story, when the corpse is washed onto the beach, the narrator notices its covering: ". . . por fin se distinguió un cadáver ya muy cerca de la orilla, que parecía tener encima una blanca sábana" ("O," p. 162). Finally, the narrator realizes that this is her friend and cries: "—¡Papá, papá, si es la señora blanca! ¡La señora blanca, papá!" ("O," p. 163). In this case the color white visually dominates the image and comes to represent a goodness and purity which is victimized by society—symbolized by the judge who forces the woman to betray her own husband, driving her to suicide out of guilt. Whiteness becomes the dominant characteristic of the unnamed woman, impressionistically blotting out all other details.

Color imagery was an important aspect of Impressionist painting and literature and was also a central element of Abraham Valdelomar's fiction. The depiction of the vividly bloody red sunset occurred in a number of works, and often, the color of the sea was seen as a result of the sunlight reflected on it. The variety of colors in nature was part of Valdelomar's impressionistic prose

and also reflected the plasticity inherent in Modernism. Colors also communicated aspects of family life and the excitement of special events. One color often focused attention on a specific character, gaining symbolic value. Valdelomar created these images in an impressionistic manner, making the colors, which were often vibrant and dramatic, dominant over other details. The color images portrayed the dynamism of reality and also served to communicate emotions through sensations. Thus, Valdelomar's prose gained poetic value through impressionistic color imagery.

SILVER SPRING, MD.

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6. Ullmann, p. 123.

7. Amado Alonso, "Por qué el lenguaje en sí mismo no puede ser impresionista," *Revista de Filología Hispánica*, 2 (1940), 385.

8. Xammar, p. 20.

9. Luis Alberto Sánchez, *La literatura peruana*, p. 1349.

10. Quotations are taken from the following prose pieces listed below with bibliographical information and the more modern collections, if any, from which they are taken. An abbreviation is given for each prose fiction work. All quotations used are from the listed sources and are noted by the abbreviation of the title and the page number in parentheses following the quotation.

#### El caballero Carmelo

#### Abbrev.

1. "El vuelo de los cóndores" from *Cuentos*, ed. Armando Zubizarreta (Lima: Editorial Universo, S.A., 1969), pp. 165-76.
2. "Los ojos de Judas" from *Ibid.*, pp. 149-63.
3. "Yerba santa" from *Ibid.*, pp. 121-35.
4. "El caballero Carmelo" from *Ibid.*, pp. 137-48.
5. "El círculo de la muerte" from *Valdelomar: cuento y poesía*, ed. Augusta Tamayo Vargas (Lima: Universidad de San Marcos, 1959), pp. 152-66.

"V"

"O"

"YS"

"CC"

"CLM"

**Los hijos de sol** (Ciudad de los Reyes, Perú: Euforió, 1921).

1. "El alfarero," pp. 5-12.
2. "Los hermanos ayar," pp. 39-63.
3. "Chaymanta huayñuy," pp. 65-82.
4. "El pastor y el rebaño de nieve," pp. 97-101.

"Alf"

"HA"

"CH"

"P"

#### Other Stories

1. "La paraca" from *La aldea encantada* (Lima: Ediciones Los Andes, 1973), pp. 127-37.
2. "El hipocampo de oro" from *Cuentos*, ed. Zubizarreta, pp. 201-11.

"LP"

"H"

#### Novelettes

1. *La ciudad de los tísicos* (Lima: Librería-Editorial Juan Mejía Baca, 1958), pp. 9-67.
2. *La ciudad muerta*, Recopilación e introducción de Estuardo Núñez (Lima: Universidad Nacional de San Marcos, 1960), pp. 19-44.

CT

CM